beats[8] as extraordinarily as heart would desire: and your colour, I warrant you, is as red as any rose: But, i'faith, you have drunk too much canaries: and that's a marvellous searching wine, and it perfumes the blood[9] ere one can say,—What's this? How do you now?

DOL. Better than I was. Hem.

HOST. Why, that's well said: a good heart's worth gold. Look, here comes sir John.

Enter FALSTAFF, *singing*.

FAL. *When Arthur first in court*[1]—Empty the Jordan.—And was a worthy king: [Exit Drawer.] How now, mistress Doll?

HOST. Sick of a calm[3]: yea, good sooth.

FAL. So is all her sect[3]: an they be once in a calm, they are sick.

[8] —your pulsidge beats, &c.] One would almost regard this speech as a burlesque on the following passage in the interlude called The Repentance of Mary Magdalene, 1567. *Infidelity* says *to Mary*:

"Let me fele your poulses, mistresse Mary, be you sicke?

"By my troth in as good tempre as any woman can be:

"Your Raines are as full of blood, lusty and quicke.

"In better taking truly I did you never see." STEEVENS

[9] —a marvellous searching wine, and it PERFUMES the blood—] The same phraseology is seriously used by Arthur Hall, in his translation of the first Iliad, 4to. 1581:

"—— good Chrise with wine so red

"The aulter throughly doth *perfume*." STEEVENS

[1] *When Arthur first in court*—] The entire ballad is published in the first volume of Dr. Percy's Reliques of ancient English Poetry. STEEVENS

The words in the ballad are—

"When Arthur first in court *began*

"And was *approved* king." MALONE

[3] Sick of a CALM;] I suppose she means to say *of a qualm*. STEEVENS

[3] So is all her SECT;] I know not why *sect*

is printed in all the copies: I believe *sex* is meant. JOHNSON.

Sect is, I believe, right. Falstaff may mean * all of her pro/es/?